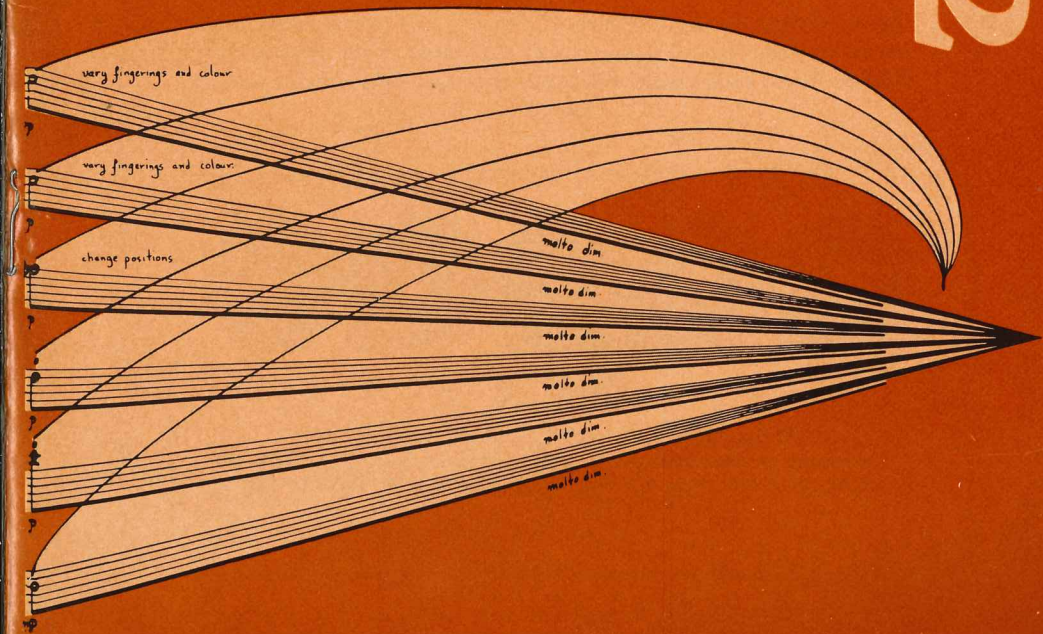


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Artistic Director

presents

Helmut Lachenmann
The Elmer Iseler Singers
&
Victor Martin

February 20, 1982

8:30 p.m.

Walter Hall, Edward Johnson Building, University of Toronto

P R O G R A M

CONSTELLATIONS (1st movement)

JOHN THROWER

ROBERT AITKEN, FLUTE
PAUL MEYER, VIOLIN
DOUGLAS PERRY, VIOLA
PETER SCHENKMAN, CELLO

WIEGENMUSIK (1963)

HELMUT LACHENMANN

HELMUT LACHENMANN, PIANO

GUERO (1970)

HELMUT LACHENMANN, PIANO

*CONCIERTO CORAL No. 1 (1981)

TOMÁS MARCO

VICTOR MARTIN, VIOLIN
THE ELMER ISELER SINGERS
ELMER ISELER, CONDUCTOR

I N T E R M I S S I O N

CONSOLATION II (1968)

HELMUT LACHENMANN

THE ELMER ISELER SINGERS
ELMER ISELER, CONDUCTOR

EIN KINDERSPIEL/CHILD'S PLAY('80)

H. LACHENMANN

1. Hänschen klein/Little Johnny
2. Wolken im eisigen Mondlicht
Clouds in Icy Moonlight
3. Akiko
4. Falscher Chinese(ein wehig besoffen)
Fake Chinese(ightly drunk)
5. Filter-Schaukel/Filter Swing
6. Glockenturm/Bell Tower
7. Schattentanz/Shadow Dance

HELMUT LACHENMANN, PIANO

temA (2968)

H. LACHENMANN

ROBERT AITKEN, FLUTE
MARY MORRISON, VOICE
DAVID HETHERINGTON, CELLO

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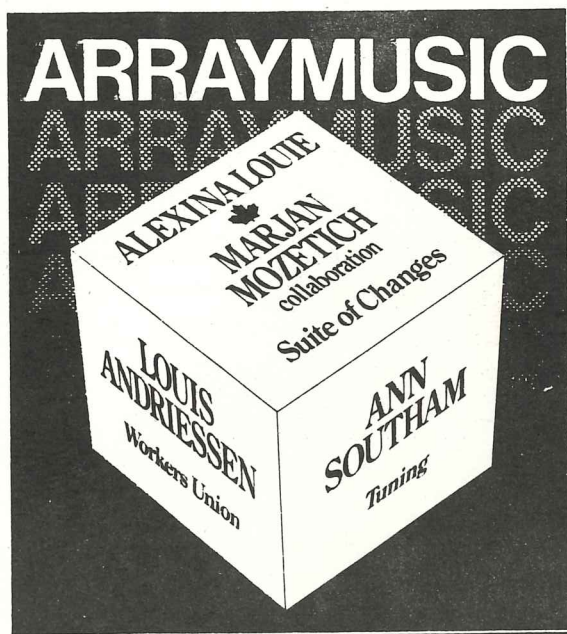
ELMER ISELER

Dr. ELMER ISELER was born in Port Colborne, Ontario, in 1927, and has had a long association with international soloists including Maureen Forrester, Sir Peter Pears, Lois Marshall, Glenn Gould and the Canadian Brass. He has conducted orchestras throughout the world, performing on numerous occasions with the Toronto and Montreal Symphonies, the National Arts Centre Orchestra, the English Chamber Orchestra, the Handel and Haydn Symphony Orchestra of Boston, the ORTF in Paris and the BBC and CBC Symphony Orchestras.

In 1954, Elmer Iseler founded the Festival Singers of Canada and during their twenty-four year history led the choir to international fame. Under his dynamic leadership, the choir toured North America from coast to coast, made two triumphant tours of Europe, including the Soviet Union, performed for two Canadian Prime Ministers and two U.S. Presidents. In 1964, Dr. Iseler was appointed Conductor of the Toronto Mendelssohn Choir, a post he retains to this day. He is conductor and Music Director of the newly-formed Elmer Iseler Singers, and is the first Canadian invited to conduct the Netherlands Chamber Choir in January 1982 that included a tour of five major cities in Holland. In August 1981 Elmer Iseler conducted the first Institute of Choral Conductors and Sing Summer for the Nova Scotia Choral Federation.

Elmer Iseler is a champion of Canadian music, having premiered and commissioned works by Canadian, as well as international composers. His extensive choral and orchestral repertoire

spans five centuries. Dr. Iseler is highly respected among his colleagues for the attention and care he gives to detail and for the preparation and thoroughness with which he undertakes rehearsals, thereby guaranteeing an exciting performance each time he steps on the podium.



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The newly formed Elmer Iseler Singers, under the leadership of internationally renowned Dr. Elmer Iseler, made their Toronto debut at St. James' Cathedral in March, 1979. The choir was hailed with great critical acclaim. It has been involved in approximately 70 performances per season since its inception.

The twenty members of the Elmer Iseler Singers are highly trained singers, each with an extensive professional background.

Dr. Iseler and his choir have made numerous appearances in Toronto & Ontario Centers and have completed four major tours including Western Canada, the Atlantic Provinces Europe with the Toronto Mendelssohn Choir as their professional core and the United States. The Elmer Iseler Singers are involved in many projects in association with CBC radio and television and have recently produced three recordings.

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Donna Colley
Noel Galloway
Nancy Matys
Theresa Thibodeau
Judith Young

alto

Susan Cooper
Olena Genyk-Berezowski
Carolynne Godin
Mary Lynne Weeks

tenor

Marcus Kramer
Theodore Ross
Kenneth Webster
Edward Wiens

bass

Robert Anderson
Timothy Cadan
David Campbell
David King
Nelson Lohnes
Alexander Rozniowski

HELMUT LACHENMANN

HELMUT LACHENMANN was born in Stuttgart November 27, 1935, and studied at the Staatliche Hochschule für Musik in Stuttgart. His teachers included Jürgen Uhde, piano and Johann Nepomuk David, theory and composition. Later he continued his studies in composition with Luigi Nono in Venice, Italy.

During his residency in Munich (1961-1973) he became very active as a composer and pianist. Quite frequently he was asked to be the guest lecturer at the Hochschule für Gestaltung in Ulm. Also during this time he became very involved with the research at the electronic studio, University of Ghent.

An avid explorer with his compositions HELMUT LACHENMANN has been the recipient of several prestigious European prizes and is known as one of the most progressive musicians of our time.

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TOMÁS MARCO

TOMÁS MARCO was born 1942 in Madrid, Spain. He attended the University of Madrid, concentrating on violin and composition. He studied quite extensively with Karlheinz Stockhausen, G. Ligeti, P. Boulez and G.M. K nig.

In 1967 he collaborated with Stockhausen at Darmstadt on the collective composition Ensemble.

Mr. Marco received several commissions from the Radio Nacional de Espana, Goethe Institute and Radio Bremen to name a few. His works have been performed in several principal European, Japanese and American cities.

In 1969, he obtained the National Prize for Music in Spain for his work entitled Vitral. Also since 1962, Tom s Marco has been involved in musicology and active as a music critic. Mr. Marco is author of the book Musica Espanola de Vanguardia, and of several monographies on Debussy, Ravel, Satie and Charles Ives. In Madrid he founded Sonda a review on contemporary music, the Estudios Nueva Generacion, and created the group KOAN, which he is the Artistic Director and produces a contemporary music program on Spanish radio. Since 1965 he has explored relationships between music and language and music and theatre. Some of his music since 1968 has been more "simplified" and has dealt with the implications in psychological perceptions of sound.

Tonights performance of Concierto Coral No. 1 is the world premiere of this Belgian Radio Prize winner.

VICTOR MARTIN

On September 24, 1940, VICTOR MARTIN was born in Elne, Spain. He began his music studies at the Conservatory of Madrid, where he obtained First Prize in Violin and the Sarasate Outstanding Prize. In 1956 he entered the Geneva Music Conservatory and graduated 1960 with again the Virtuoso Outstanding Prize for Violin and the A. Lullin Prize. In 1962 he continued his studies in Cologne Superior School of Music and won the Outstanding Prize in Violin, Sonatas and Chamber Music.

Mr. Martin has won international prizes in Geneva, Orense and Madrid. Some of the most famous professors he has studied with include A. Aria, M. Schwalbe, L. Fenyves and M. Rostal.

Victor Martin performs in recitals and with orchestras throughout Europe, Africa, America, Canada, Japan, and Korea. He has recorded extensively with Ensayo, Columbia, Musical Heritage, Master of the Bow, Cecca, and CBS.

He has always combined his artistic career with teaching and Chamber Music. He has been the first violin in the Quintetto Boccherini of Roma professor at the University of Toronto, and Director of the Chamber Players Orchestra of Toronto.

At the moment he is the Concertmaster of the Spanish National Orchestra and the Artistic Director of the Spanish Chamber Music Orchestra.

JOHN THROWER

Born in 1941 in North Battleford, Saskatoon, John Thrower started his musical studies at the age of 8. He consequently won numerous awards as a clarinetist and conductor.

After attending several years at the University of Saskatoon and playing principle clarinet in the Saskatoon Symphony, he moved to Toronto to attend the University. His composition teachers were Ciamaga, Weinsweig and Laufer. His compositions were well received and often played at the faculty. At this time he received a grant to study with the clarinetist Robert Marcellus. He was also recipient of the Percy Faith Award as well as conductor of the repertory orchestra. His attention turning to electronic music he received a grant from the Canada Council to study computer music in Stockholm, Sweden (1976).

At this time he devoted his composition to the electronic medium only. In 1977 he moved to West Germany. At the 1979 C.B.C radio competition he was recipient of the first prize in chamber music category for Recitatives, Arias and 2nd prize in the electronic category for Atma Suite (computer). Since this time in Germany he has written many chamber works for Canadian artists and has completed a piano concerto. His works have been played in Canada, Germany, England and France.



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WIEGENMUSIK (1963)

"Cradle music" (not lullaby) is defined by a structure of complicated, often very extended, often close compressed arpeggio "figures". After compressions in the beginning, it approaches more and more a phase of complete silence.

GUERO (1970)

Guero was inspired by Alfons Kontarsky in 1970, when he published a collection of short pieces for piano, which were supposed to underlie characteristic new piano techniques.

Imitating the South-American way of playing the sliding over a ribbed hard surface is only "characteristic" in the basic sense, that is as an example of a "strange" use of the concert-grand piano. The immediate audible, tonal technical connection in this piece refers to the various "Guero" keyboards (keyboard, swivel, strings) of the instrument and to the connected ways of mobility as variants of a quasi perforated glissand

In its connection of "denial" and "offer" Guero is at the same time a physical and psychological composition for the pianist, who, being abandoned by his "pianistic repertoire" has to hold out as a musician and "find himself".... an etude for the listener as well.

temA (1968)

temA, except for Ligeti's Aventures, might be one of the first compositions, in which breathing is used as an acoustic process. (Holliger, Globokar, Kagel, Schnelbel, in their music, devoted themselves, independent from each

other and each time under different perspectives, to the same phenomenon.) For me, temA marks the first step towards "musique concrète instrumentale", in which the mechanical conditions at the creation of the sound are included in the composition and which later greatly influenced my work. Naturalistic or "not musical" tones were, unlike in my previous themes, consciously accepted in temA, but at the same time a very precise form, which gives the pure musical, "normal" playing actions a new meaning. The reaction to this piece was not caused by the phenomenon of "alienation of the sound" (snoring, pressed strings, toneless blowing etc), because such alienation was quite tolerated as humorous dadaistic or expressionist element in other works. The shock had its cause rather in the technical use, which exceeded by far the simple "surrealistic" effect and which didn't "joke" with it but put it into practice.

CONSOLATION II (1968)

Consolation II for 16 parts is a part of a cycle for choir. The text taken as a basis - a modern high German version of the "Wessobrunner Gebet" - says as follows:

The amazement of the mortals admitted to me,
that nothing was created yet, not earth,
not the sky above, no tree, no mountain,
no sun, no light, no moon, no ocean -
but there was the almighty God.

In Consolation II the text is not understood anymore. Such "unintelligibility" seems legitimate to me and hardly avoidable here, where music and musical style have exchanged their speech regularity for others, namely with regularities which block the surface linkage with a semantic-orientated and grammatical course of words. To "compose" a text means: to interfere with the system, but also to

work with it. Consolation II - like Consolation I before - starts from a way of text handling in which thanks to the characteristic economy of the phonetic materials, and inspite of the entire isolation, alienation and change of text, the semantic meaning remains. The phonetic elements are noty only messages but become objects of musical expression and text and theme present themselves as a part of that matter of the transitoriness we refer to in this case.

A religious theme? Maybe, but it is not about sin and expiation, but about that experience which underlies any thinking: The amazement of the mortals.

Program notes by:
Helmut Lachenmann

Translated by:
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CONSTELLATIONS (1st movt. only)

The piece Constellations is a work in three large movements for flute and string trio. It is dedicated to Andraj Adorjan, principal flutist of the Munich Radio Symphony. It was my intention to write a piece that was as involved as a concerto or symphonic work; as such the total duration of the work is 42 minutes.

Constellations means 'a body of stars'. In this piece it represents the inter-relationship between all parts of the whole complete piece. It also has a program meaning. The stars are a source of fascination, speculation and adventure while representing the unknown, abstract, the unfathomable. This piece is like a journey through different constellations of stars, of ideas and of thoughts.

The first five notes of the piece (C, E-Flat, F, B-Flat, G) are the linking motive which connects the whole piece. All themes are made from the fabric of this motive. However the development throughout the whole piece becomes quite involved in all aspects, rhythm, development, form. The first movement is very melodious and lyrical as the main theme played by the flute (in E-Flat) represents the apparent harmony in construction of the constellation.

Program note by John Thrower



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